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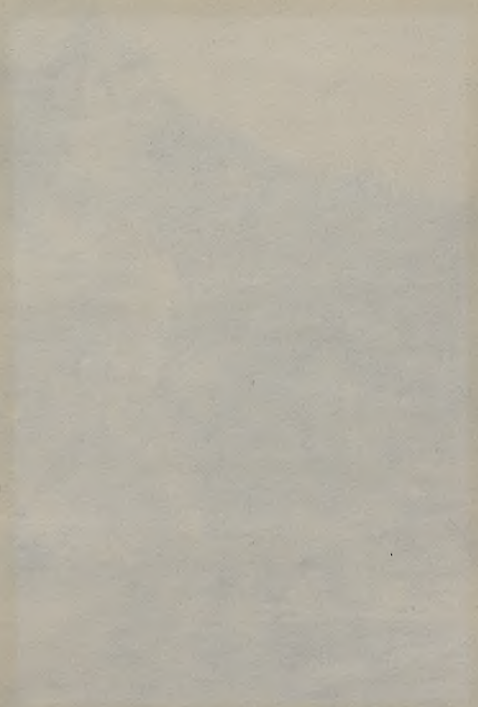


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1897

1897

Renin

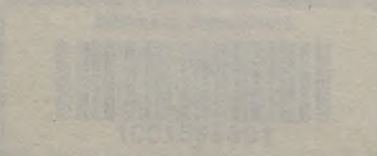
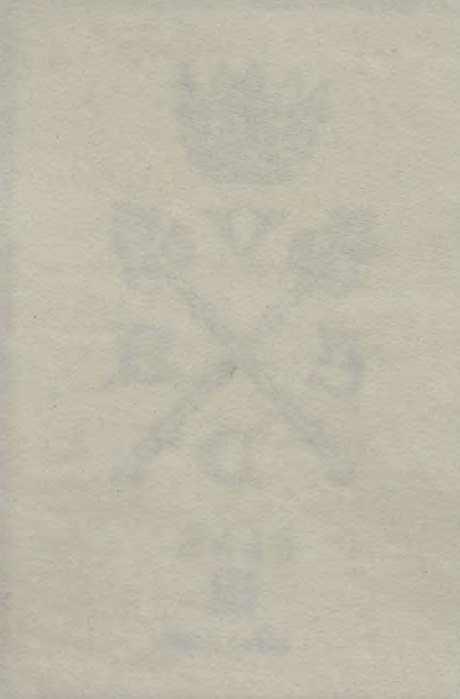


Waco

Portland

St. Petersburg
Kamenskaya

1897




S. A. KRZYŻANOWSKI

W KRAKOWIE

Księgarnia i Skład Nut.

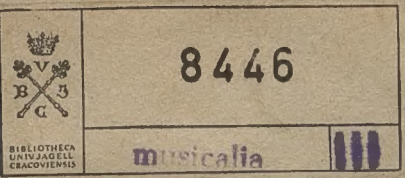
A. Mennersiewicz.

Ocho z Piewnia. Walce.

S. A. KRZYŻANOWSKI

Księgarnia i Skład Wt.

ul. M. Skłodowska
100. 100. 100.



Wielmożnej Pani Oldze Pyszyńskiej.

Echo z Penin

Walce

na

fortepian
przez

przez

Stanisława Klomensiewicza.

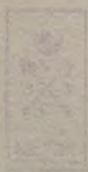
KRAKÓW

S. A. KRZYŻANOWSKI

Musikaliendruckerei v. Jos Eberle & Co Wien, VII Bez

8446

III
- Mus



K1956 nr 334

„Echo z Pienin“ Walce.

Andante.

S. Klemensiewicz.

Introduction.

pp legato.

cresc.

f

dim.

pp

Ped. * Ped. *

Ped. * Ped. * Ped. * Ped. *

Ped. * Ped. * Ped. * Ped. *

Ped. * Ped. * Ped. * Ped. *

Walce
1.

The musical score is for a piece titled "Walce 1." in 3/4 time, written in G major (one sharp). It consists of six systems of piano accompaniment. The first system begins with a purple handwritten note "sibi. 123." above the treble staff. The first measure of the first system is marked with a piano (*p*) dynamic. The score includes various musical notations such as eighth and sixteenth notes, rests, and slurs. Pedal markings are indicated by "Ped." and asterisks (*) below the bass staff. The dynamics vary throughout the piece, including a forte (*f*) marking in the fourth system. The piece concludes with a final cadence in the sixth system.

Przejsće. *Koniec.* *Fine.*

p *Ped.* *

f *tr* *tr*

1. *tr* *tr*

1. *2.* *tr*

ff *f* *tr* *tr* *Dal segno al fine.*

2.

The musical score consists of six systems of piano music. The first system is marked with a '2.' and includes dynamics *f*, *fz*, *fz*, *fz*, *fz*, *fz*, and *p*. The second system includes a trill (*tr*) and a piano (*p*) dynamic. The third system includes a trill (*tr*). The fourth system includes a trill (*tr*), a triplet (3), and dynamics *f* and *f*. The fifth system includes a piano (*p*) and fortissimo (*ff*) dynamic. The sixth system includes first and second endings (1. and 2.).

3.

The musical score consists of six systems of piano music, each with a treble and bass staff. The key signature has one sharp (F#) and the time signature is 3/4. The first system (measures 1-4) starts with a forte (*f*) dynamic. The second system (measures 5-8) begins with a piano (*p*) dynamic and includes a crescendo (*cresc.*) marking. The third system (measures 9-12) features a forte (*f*) dynamic and a fortissimo (*ff*) dynamic. The fourth system (measures 13-16) includes a fortissimo (*ff*) dynamic and a crescendo (*cresc.*) marking. The fifth system (measures 17-20) features a fortissimo (*ff*) dynamic and a fortissimo (*ff*) dynamic. The sixth system (measures 21-24) includes a fortissimo (*ff*) dynamic and a decrescendo (*dim.*) marking.

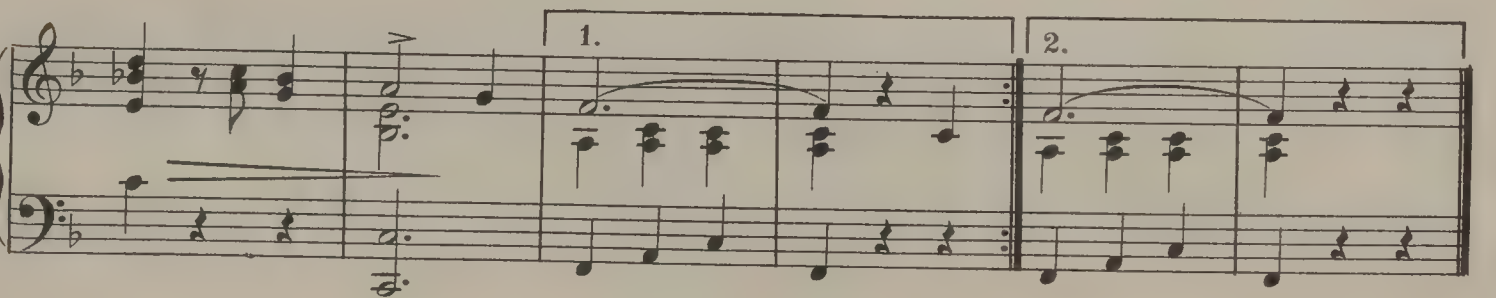
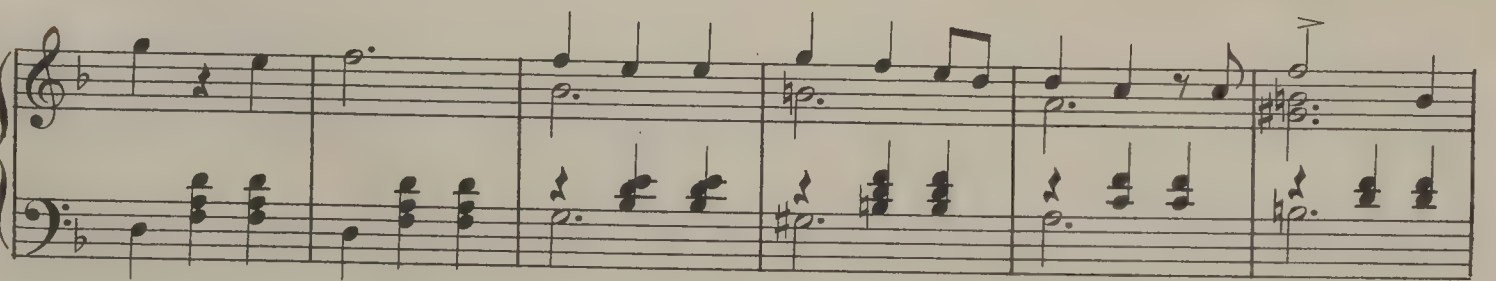
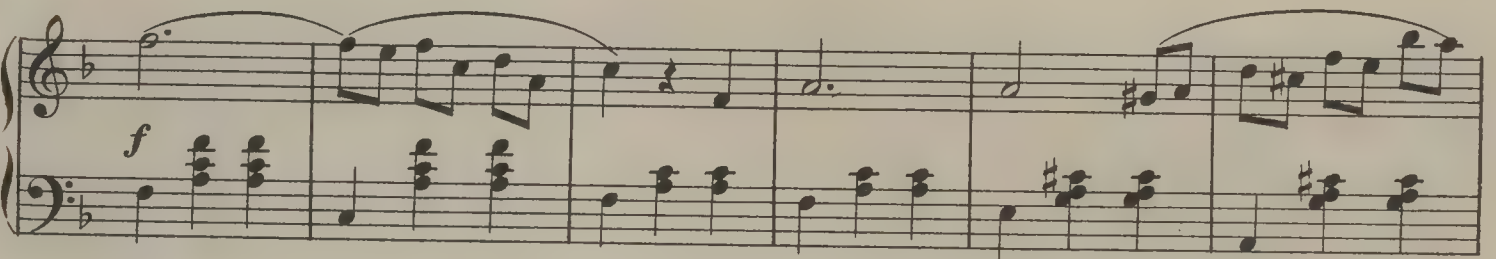
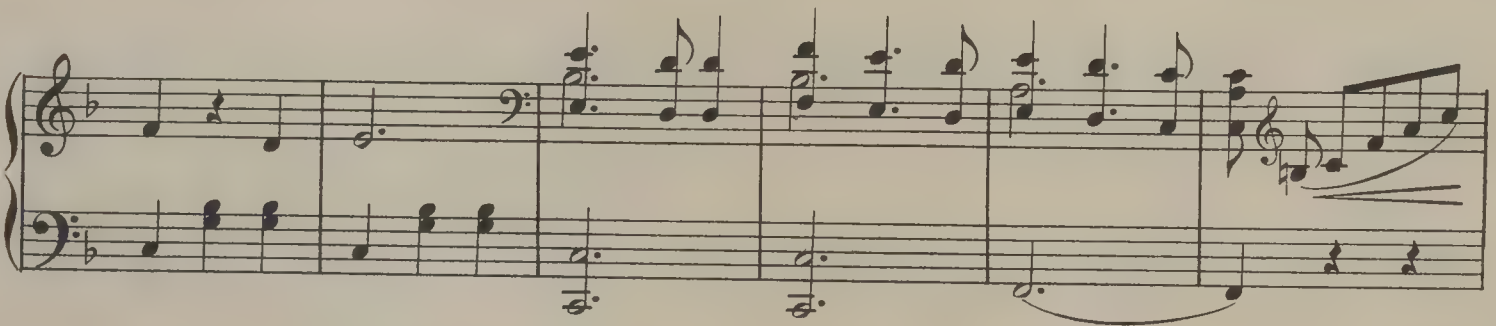
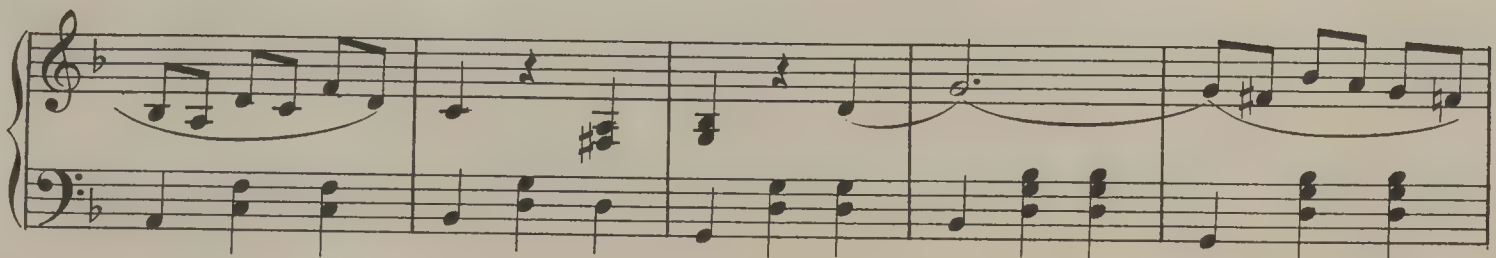
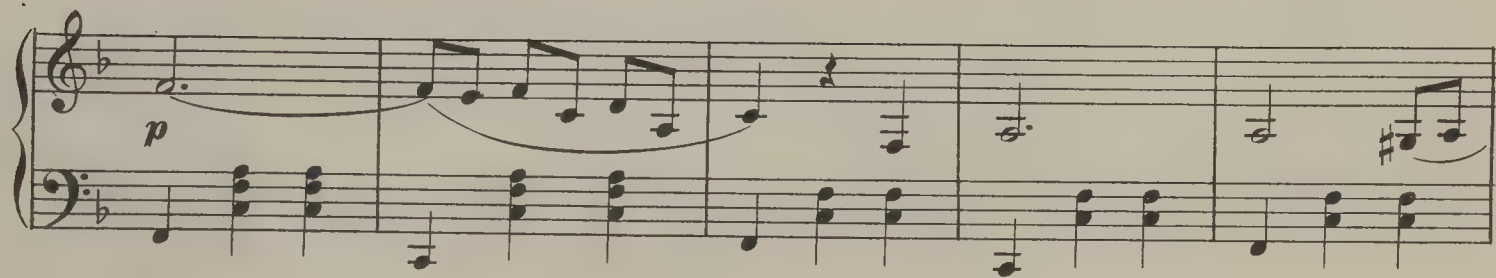
f *fz* *p*

p *cresc.*

fz *f* *ff*

cresc. *fz*

dim.



4.

p *f*

ff *f*

p *f*

1. 2.

p

cresc. *f*

1. 2.

Coda.

pp *cresc.*

ff

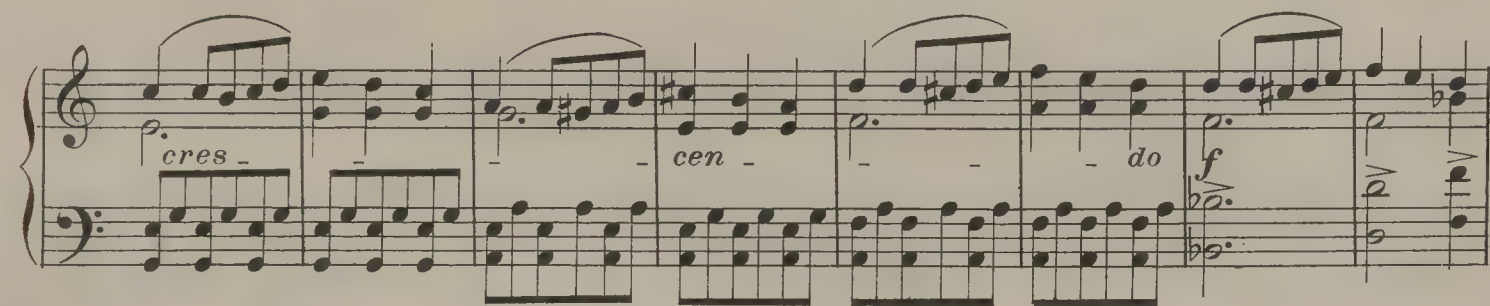
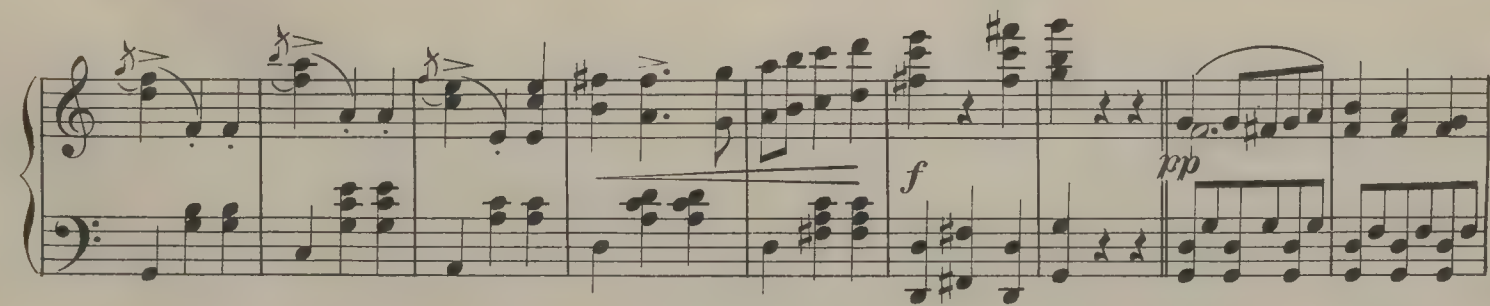
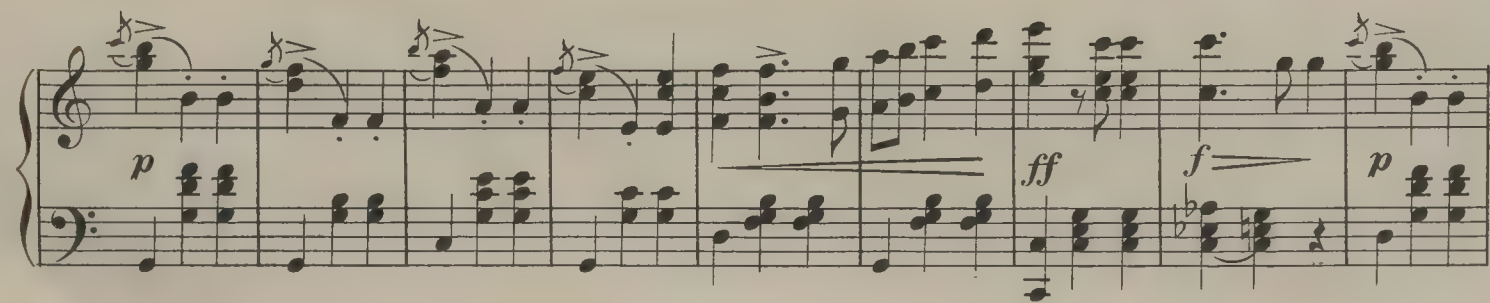
tr *tr*

f *cresc.*

A handwritten musical score on six systems of grand staves (treble and bass clef). The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings. The key signature is one flat (B-flat). The score is written in a cursive, handwritten style.

The systems contain the following musical elements:

- System 1:** Treble clef has a half note, followed by eighth notes. Bass clef has chords. A fermata is over the final note.
- System 2:** Treble clef has a half note, followed by eighth notes. Bass clef has chords. Dynamics *f* and *p* are present.
- System 3:** Treble clef has eighth notes. Bass clef has chords. Dynamics *ff* and *p* are present.
- System 4:** Treble clef has eighth notes. Bass clef has chords. Dynamics *p* and *f* are present.
- System 5:** Treble clef has eighth notes. Bass clef has chords. Dynamics *cresc.*, *f*, and *f* are present.
- System 6:** Treble clef has eighth notes. Bass clef has chords. Dynamics *f* and *p* are present.



First system of musical notation, measures 1-4. Treble and bass staves. Treble staff has slurs and ties. Bass staff has chords and slurs. Dynamics: *f*, *ff*.

Second system of musical notation, measures 5-8. Treble and bass staves. Treble staff has slurs and ties. Bass staff has chords and slurs. Dynamics: *f*, *p*.

Third system of musical notation, measures 9-12. Treble and bass staves. Treble staff has slurs and ties. Bass staff has chords and slurs. Dynamics: *p*.

Fourth system of musical notation, measures 13-16. Treble and bass staves. Treble staff has slurs and ties. Bass staff has chords and slurs. Dynamics: *p*.

Fifth system of musical notation, measures 17-20. Treble and bass staves. Treble staff has slurs and ties. Bass staff has chords and slurs. Dynamics: *f*.

Sixth system of musical notation, measures 21-24. Treble and bass staves. Treble staff has slurs and ties. Bass staff has chords and slurs. Dynamics: *p*, *ritard*.

S. A. Krzyżanowskiego
w Krakowie.

Feist, K. , Op. 156. „Chwat.“ Mazur	fl. kr. —.60
Friedrich, A. , „Nad Wisłą.“ Kadryl	—80
Gadomski, J. , „Przy Tobie.“ Walce.	1.—
„ „ „Przez góry i lasy.“ Galop	—40
Gall, J. , „Deux petits morceaux grotesques.“	—75
Hofmann, K. , „Polonez cesarski“	—90
Noskowski, Z. , Op. 13, } „Krakowiak i Oberek“	—90
(Wiara, Miłość i Nadzieja) } „Pochód żałobny“	—50
Ogiński, M. , „Les Adieux à la Patrie.“ Polonaise célèbre	—30
Pallavicini, M. C. , „Abschiedsgrüsse.“ Walce	1.—
Patzke, E. , Op. 68. „Die ersten Blüthen“ Walce	—90
„ „ Op. 69. „Patronessen“ Walce	—90
„ „ Op. 79. „Idylla.“ Polka	—40
„ „ Op. 80. „Dzieci krakowskie.“ Walce.	1.—
„ „ Op. 82. „Ukrainka.“ Polka	—40
Richling, W. , „Polonez“	—40
Tomkowicz, H. , „Enigme.“ Polka française	—50
Wroński, A. , „Białe róże.“ Walce	1.—
„ „ „Bukiet fijołków.“ Walce	1.—
„ „ „Cecylia.“ Polka-mazurka	—40
„ „ „Djabel.“ Galop	—30
„ „ „Do Miechowa.“ Mazury	—80
„ „ „Kadryl“ Zobrazu „Kosciuszko pod Racławicami“	—80
„ „ „Kochajmy się.“ Mazury	—60
„ „ „Marsz myśliwski.“	—35
„ „ „Marsz weselny.“	—40
„ „ „Marsz żałobny“	—40
„ „ „Mazury krakowskie.“	—75
„ „ „Na dobitek.“ Mazury	—60
„ „ „Na wyżynku.“ Mazury	—60
„ „ „Polonez“	—60
„ „ „Walce akademickie.“	—90
„ „ „Weselne Dźwięki.“ Walce	1.—
„ „ „Wspomnienie z Krynicy.“ Polka	—45
„ „ „Wśród bomb i granatów.“ Galop.	—40
„ „ „Złote Sny.“ Walce	1.—
„ „ „Zofia.“ Polka-mazurka	—35
„ „ Op. 50. „Figlarka.“ Polka	—40
„ „ 51. „Olga.“ Galop	—40
„ „ 52. „Marzenia.“ Walce	1.—
„ „ 53. „Konwalic.“ Walce	1.—
„ „ 54. „Polonez jubileuszowy“	—60
„ „ 55. „Wieniec laurowy.“ Walce	1.—
„ „ 56. „Na lodzie.“ Galop	—40
„ „ 57. „Pieśni polskie.“ Kadryl	—80
„ „ 58. „Koniec świata.“ Mazury	—60

Giustiniani K., „Czemu?” (Perche)	—60								
Noskowski Z., Op. 13. (Wiara, Miłość i Nadzieja. Obraz ludowy w 4 aktach.)	<table> <tr> <td>Pieśń Jurachy. (Akt 3 ci)</td> <td>—50</td> </tr> <tr> <td>Pieśń Bronki No. I. szy</td> <td>—50</td> </tr> <tr> <td>„ „ „ II. gi</td> <td>—50</td> </tr> <tr> <td>Pieśń dziadów. (Duet.)</td> <td>—50</td> </tr> </table>	Pieśń Jurachy. (Akt 3 ci)	—50	Pieśń Bronki No. I. szy	—50	„ „ „ II. gi	—50	Pieśń dziadów. (Duet.)	—50
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„ „ „ II. gi	—50								
Pieśń dziadów. (Duet.)	—50								
Pieśni narodowe	1.20								
Popper Fr., „Trzy pieśni religijne.” Na jeden lub dwa głosy z łożarzyszeniem organu	—36								
Wroński A., „Pieśni z błędnych ogników.”	1.20								
Zelenski W., „Dwie pieśni.”	<table> <tr> <td>1. Na śnieżnym k rzaku choiny. }</td> <td rowspan="2">—60</td> </tr> <tr> <td>2. Robaczek kochał się w róży . }</td> </tr> </table>	1. Na śnieżnym k rzaku choiny. }	—60	2. Robaczek kochał się w róży . }					
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2. Robaczek kochał się w róży . }									
„ „ „Dwie pieśni.”	<table> <tr> <td>1. Róża dzika. }</td> <td rowspan="2">—75</td> </tr> <tr> <td>2. Niepewność. }</td> </tr> </table>	1. Róża dzika. }	—75	2. Niepewność. }					
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2. Niepewność. }									
„ „ „Marzenia dziewczyny.”	—60								
„ „ Op. 7. „Dwie pieśni.”	<table> <tr> <td>1. Czarnobrywka. }</td> <td rowspan="2">—60</td> </tr> <tr> <td>2. Zakochana. }</td> </tr> </table>	1. Czarnobrywka. }	—60	2. Zakochana. }					
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2. Zakochana. }									



